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INDIA'S NATIONAL PAN-GENRE MUSIC MAGAZINE

the Score magazine

THAIKKUDAM BRIDGE

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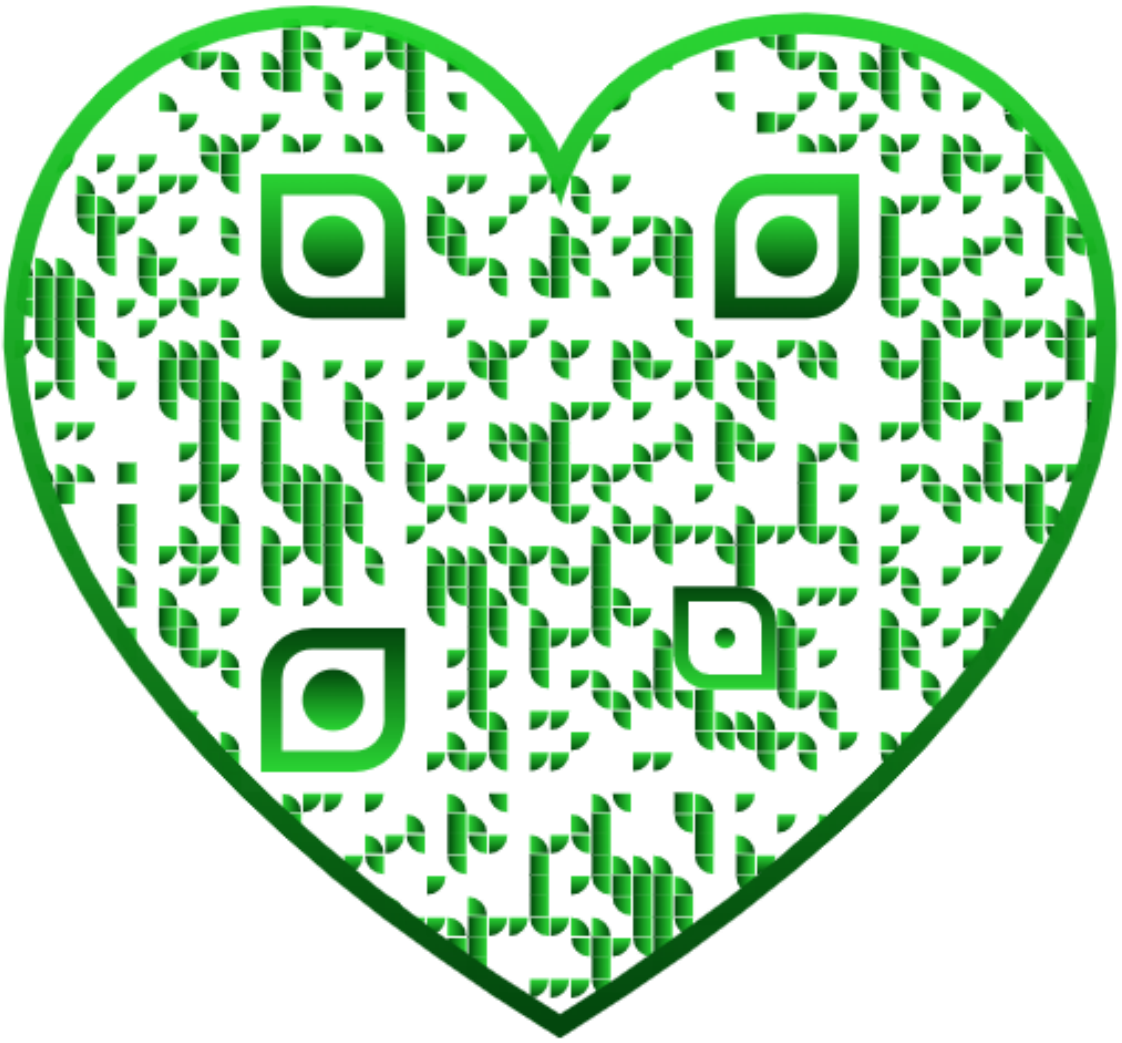

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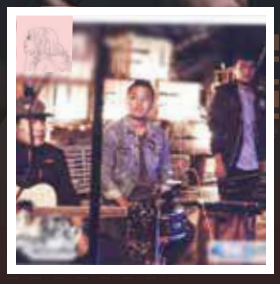

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DIRECTOR'S NOTE

Last month we saw Bieber Fever, the inexplicable mass disease that struck the shores of India. Bieber, probably relishing in his new-found hypnotic power of attracting undue adulation, decided to use that power to bring bizarre personal articles with him half way across the world. Examples of things Bieber brought include a ping pong table, a washing machine, and his refrigerator. The question that begs to be asked is: Did our Desi event organizers grovel in front of their western overlords to make their Dollar?

The numbers speak for themselves: 45000+ people gathered at the D Y Patil Stadium on the 12th of May braving the noon heat and humidity to catch a glimpse and hear the voice of their favorite pop-star. Only one part of that promise was fulfilled, however, while the real Bieber did show up, he could only manage to lip-sync his way through the concert. Poor Bieber looked visibly unmotivated, uninterested and unprepared. At Score, we have a theory: Bieber forgot to ask to bring a 250 V converter for his fridge and all his food went bad. Not being able to identify what is spoilt and what isn't, he made a gastrointestinal mess of the concert.

Lessons to be learned? 1. Don't bring uninterested international acts 2. Don't give in to absurd demands of international acts 3. Give the Indian audience a bang for their buck 4. Support Indian artists: such international artists don't need us and we certainly don't need them.

PRAGASH VM
Director - Business Development

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THAIKKUDAM BRIDGE

What makes your music unique?

Every musician carves a niche with the way they sound and we did manage to build an audience for the music we make. The versatility of musicians is what works with the Audience. While we made Navarasam, we had the aim of attracting a world audience and we did .As we gear up for a tribute to all the legends in our next album NAMAH, we think we have build our unique sound around.

Tell us a bit about the background of each of your members.

Well, we are a fifteen member band inclusive of three sound engineers. We have six instrumentalists with violin as a unique lead to the band. Our singers have a varied and diverse experience to them. We include folk , Hindustani and classical singers amongst us . Each of us are full time musicians or connected with the music industry in some way or the other.

Is there a story behind how the name Thaikkudam Bridge came about?

There is. We are sure that our fans know it byheart (smiles) . Ex band mate Piyush Kapoor suggested the name Thaikkudam Bridge whilst practice sessions below the not so famous Thaikkudam Bridge (an actual place in Cochin, our home town) and we named that for the Music Mojo sessions and it stayed. That's the nomenclature history of our band.

Brief us about your latest album NAMAH.

NAMAH is our tribute to the legends around the world that have inspired us to dream and do what our heart tells us to. They are the ones who made the way forward better by walking the tough path and clearing it for us. The album boasts of International collaborations. We have just released a teaser featuring our first collaboration with Neeladri Kumar. The others will be announced as we go forward. Wait up for surprises there!

How important do you think technology is in making music? How have you made the best use of it?

Technology of course is an integral part of every industry now. Being updated to the latest tools and techniques makes is competitive. Music comes from the heart however technology helps perfect it. We have our sound department that's the best with three sound engineers, Hemanth, Amith and Rajan. Each of them are experts in what they do and they do the needful to use technology to make us sound the best

Tell us about your most exciting performance till date and why?

Our first performance, of course. We never knew the line experience on stage and hence that made it unique. One other time was performing for Illayaraja sir at Chennai at 1 am in the morning amidst other legends like Kamal Hassan sir. That is still one of our best performances till date. Adding icing to the cake was when Raja sir gave us a personal Audience after the gig.

Your music has a unique tone and everyone in the country loves it. What drives you to come up with a different sound every time?

We have musicians who sound different. We want our music to reach a pan India / international audience. And being lucky we can experiment every style of singing with the versatility of singers we have amidst us. Like Anish Krishnan can handle all genres and languages. We have a violinist who also hems the vocals par excellence in Govind Menon. The finest Hindustani Vocalists in the country Krishna Bongane and Nila Madhab Mohapatra has lent a niche to our sound. Our guitarist is a true maverick with his sound .I guess all this inspires and help is build our own sound and a different one all the time

As a band, what are you inspired by the most and why?

We are inspired by the likes of legendary musicians who have given everything they ever had for the purpose of Music and only music. We are inspired by the struggles every musician has to go through and we are inspired by the millions of audience who helps us be what we are.

You have toured across a lot of cities. Is it a different experience in every place you perform in?

Indeed. Each place comes with a different experience and gives us a fresh memory to cherish. Thanks to every audience we have ever played for, we do come off with good memories. Every place Audience has different expectations out of music but in our case we have managed to get them effectively to engage the audience

Who are your biggest influences?

Well all of us have different influences. To name a few Mettalica, Cold play, Alice in chains and our legendary musicians back home and around the world. Our biggest influence is the love of our listeners. They actually give us leads to make music we want the world to hear.

What are the main themes or topics for most of your songs? Do you think these topics will change over time?

Topics comes with the songs. But we do try and bring in socially relevant subjects as we believe art is the best form of revolution we have in this universe. Aarachar was a political satire and Navarasam was a ode to the art o form of Kathakali. When our song shapes up we do get unique ideas that are socially relevant to.

What has been your biggest challenge as a band?

As a band, we have been lucky enough to get the love of the listeners ever since we started. The challenge of course is to keep the interest and love going. To make sure we deliver the best for our listeners all around the world. We have a great management team from Aum I artistes and Sujith, our manager manages all the madness we face as a challenge.

Tell us what each one of you would be doing if not for music? Do you have other passion?

All of us at Thaikkudam Bridge are full time musicians. In one way or the other connected to the music industry, our first priority is the band itself. The band gigs and dates take the front seat as far as career is concerned. We adjust the other commitments to meet the band requirements.

Amongst us Govind Menon is a much sought after music director down south with more than 100 movies to his kitty with Music and BGM scores. His latest with Trisha and Vijay Sethupathi has garnered rave reviews. Mithun Raju our lead guitarist is also the front man of his band Pseutopia and a session guitarist for the leading music directors of the industry. Vipin our singer is a known programmer. Our drummer Anish is a drums tutor by profession. Hemanth works as a technician with AR Rahman's team.

So amidst these varied interests we have a steady band on the go. Gods grace it has been a decent task as of today.

Who are your role models in the industry?

As mentioned, we have definite influences in music. We do admire music around the world. Like our next album NAMAH denotes our role models are those great minds who walked before us, paved a pathway in those rock laden mountains of inspiration. NAMAH is a salute to such great minds and musicians who made life legendary by the virtue of their work.

What's your take on the current Independent music scene?

Very promising we must say. We have good musicians and even better music that's coming our way from the independent music scene. Last few years have seen a paradigm shift in the industry where people started to sit up notice and recognize talent from the live scene. The acceptance levels of a country largely dependent on Bollywood music has changed in huge proportions. Thanks to digital media for making it so easy to get your music around the world. It looks great in the coming years. We are hoping for the best.

What changes would you like to see in the current scene?

Even now in India where we hail from independent music is a struggle. Be it gigs or payments we realize the showbiz still prefers to stick to the old school model. Down the west, however things are so different. I guess the struggle is worth it.

You have done a lot of covers. How do you choose which song to cover? Is there a formulae?

Earlier, precisely in our beginning stages we did do covers of old popular music. Must say the reach began from there as it's easier for the audience to identify the music .However since Navarasam our music and songs are original. We do covers when asked by the client for an event. There are no formulae but popularity is a big factor when we decide. We majorly play originals for all shows since 2 years. Our most popular original Fish Rock and Navarasam are legendary hits on social media.

Are movies on the cards for you guys?

We have helmed music for many southern flicks. The latest is SOLO directed by Bejoy Nambiar and a Marathi movie " GULAB JAMOON " Music in movies is again a different experience as we get to experiment different genres and moods all the times

Give us a brief on your upcoming live gigs.

We do an average of 6 gigs a month. This year looks at a pan India coverage. Later in September we start our world tour. Moving on to the ever prestigious NH7 Shillong in October, Europe tour begins in November with back to back gigs in Middle East as well. So yes this year looks positively packed for us.

Which has been your most packed show till date? Tell us more about it.

We have had shows that have 40 thousand people witnessing the event. One of our first shows down at Palakkad had to get police help in controlling the crowd. Another show with a packed crowd of all nationalities was the Dubai Global village world stage. NH 7 outings were no different where we played on the stage where Steven Wilson performed the next day.

On what basis do you write the lyrics of the songs? What are you mostly inspired by?

Our lyrics mostly comply with the mood and music we want to create. As mentioned earlier we try and bring in some element of revolution, a tribute or a story in our songs. Our regional (Malayalam) lyrics are penned by Dhanya Suresh who also happens to be GOVIND's sister. Our Hindi lyrics are by Dr Gajanan Mitke and Piyush Kapoor (Sultan).Lyrics of Fish rock was inspired by the front man's love for fish. Sultan was against the atrocities of Mughal Empire. So each song has an idea and the lyrics conform to it.

Tell us about your upcoming projects

NAMAH is the cherished dream after our debut album Navarasam. On the movie front, we will be doing Solo directed by Bejoy Nambiar , Gulab Jamoon in Marati and few other projects lined up. We have our World tour coming up starting September. So geared up for that

Your message to the readers of our magazine

Keep the love for music alive. Music has no language nor does it restrict. Music is the universal language

RAPID FIRE

Craziest tour experience

US tour last year. We were winning hearts in all cities and having fun at the same time

Embarrassing fan moment

Not really

Which songs do you perform most frequently?

Navarasam; our title track and our first original Fish Rock with which we end a show never get a miss in any of our shows

One word to describe your band

Versatile

TARSAME MITTAL,

the man behind TM Talent Management had a chat with us about their upcoming Music Conference "All About Music".

First things first, tell us how you entered into the business of music.

I started my event Company in 2003 in Guwahati. It was not an established stream in those days in Guwahati. We also started getting artiste enquiries and coordinated various musical artiste for events in Guwahati. I started coming to Mumbai and finally started operations here in 2004. Music Reality shows had just started and so I started organizing shows in Guwahati and other parts of North East and coordinated for various shows in other parts of the country and abroad. From there I started managing talents exclusively and managed various artists including Ismail Darbar, Monali Thakur, Shilpa Rao, Sambhavna Seth, Dr. Kumar Vishvas, Debojit Saha, Amir Ali etc...

I worked in Mumbai extensively till 2007, consulted Violet Picture Company (Producer of Laughter Challenge) and managed all the finalists of the show including Kapil Sharma and others on their behalf, consulted Universal Music India for Artiste Management, started exclusively managing Zubeen Garg - the biggest name in Music in Assam.

Bored of the uncertainty of career as an artiste manager, around 2007, I took a break and I went back to Guwahati and focussed extensively on expanding event business and setting up Outdoor, Printing and other business.

I continued managing Zubeen Garg and Monali Thakur.

Finally, in 2012 after a long-detailed discussion with my wife, I shifted back to Mumbai. I realized that Music is what I love the most and Talent Management in India has not been taken professionally and seriously. I started T M Talent Management.

What were the challenges you faced in your earlier days in this industry?

The biggest challenge is still the same. Dependency on Film Music and Live Concert. If you are a talented music composer or writer and you don't perform live in India, the chance of you earning is less. Non-Film Music is still far from reality except some markets like Punjab.

Manpower is another big challenge. Talent Management is generally perceived as a luxurious job and it takes a lot of pain to explain this. At TM, we haven't hired anyone who was an experienced artiste manager just to make sure that he/ she doesn't have pre-conceived notion about the work.

In the ever-changing industry, how do you manage to keep the innovation going and ensure that you deliver the best to the audience?

It's simple, you have to learn and keep educating yourself. Also, you have to think simple and keep trying. We fail so many times, but we accept our failures and move on.

Your company manages some leading artists. How do you go about choosing the artists you work with?

We are managing 23 artists now and we haven't been successful for all of them. In the last 5 years, we also had disassociation with 10-12 artistes. I didn't have too much choice earlier. But I always wanted to work for artists who are honest to their work and are simple.

Sometime, the best minds working together do not produce great results. No one can predict the future of an artiste so prefer to work with good people whether success comes or not.

What's in store for the industry through All About Music?

Since this is the 1st year, we are trying to touch the basics of each subject. I work extensively with the talents and have a strong opinion that the business of Music starts from the talents (Composer, Writer, Singer, Musicians) who creates content and everything revolves around that.

The large percentage of talent is unaware of Copyrights, Legal, Revenue, Deployment, Social Media, Digital, Sync Rights, Publishing etc and we are touching each topic through session and master classes to ensure that there is a clarity on the same.

Also, we are keeping in mind the requirement of each stakeholder and trying to create content around their requirements.

We are having more than 50 speakers from India and abroad, 12 sessions, Keynotes, Networking Areas, Master Classes, Workshops.

I wanted to learn and explore about the music industry in India and abroad. I have attended various conferences around the world and realized that there is no platform in India where all stakeholders of the industry can come together.

For any industry's growth, it is extremely important for all stake holders to come together and discuss its achievements, success, address challenges and concerns.

What were the reactions of people in the business when you told them about this idea?

Everyone has been extremely supportive and helpful. With every meeting, we got new insights and suggestions which has helped us to curate our content.

What are you aiming to achieve through this event?

Build a yearly platform for all stakeholders of the music industry to Communicate with each other.

Are there any interesting collaborations you would like to talk about?

Not right now. We will be announcing it closer to the event.

Three reasons why you think one must attend this conference?

1) You can learn on various aspects of our unique Music Industry.

2) You can meet with the best minds of Indian and International Music Industry

3) Connect with the Industry and grow your network and eventually business.

Your message to the readers.

We are not experts of organizing a conference. We are doing it for the 1st time but we ensure you that we are doing our best. If you have any suggestion to make this better, your feedbacks are welcome. This initiative will only succeed when we have opinion from all stakeholder.

WHEN GODS SING :

How mythology marks Indian music

The links between music and divinity are well documented and commonly experienced. Dionysus' maenads fell into devotional trances of ritual madness to the beat of wine and sounds crafted to simulate ecstasy. Rumi created the Whirling Dervishes, the Roman Catholic Church has the sacred song of the Gregorian chants while Milan offers benediction in the form of the Ambrosian chant.

Unsurprisingly, India's mythological framework is heavily entwined with musical association and symbology. Innumerable figures of legend have themselves defined by their musical prowess, and have wielded it to orchestrate events of cosmic importance.

Sangeet or sangita is spoken of not as a consequence of human imagination, but a gift from the gods. Outlined most poetically in Bharata Muni's Natya-Shashtra, an ancient, comprehensive treatise on art, the tale recalls a time when humans took to evil, uncivilised ways and the earth was plagued by the cavortings of demons, yakshas and other devilry. The gods requested Brahma to offer humans a distraction (Kridaniyaka) to arrest their attention and turn them from their fallen ways. In response, mankind was given the secrets of sangeet.

Since music had always been the prerogative of the gandharvas, it required a man of great skill and spiritual ability to receive such knowledge and disseminate it. It fell to the sage Narada, and to him is existence indebted to for Indian classical music.

Alain Daneliou, possibly the first European to proclaim himself a Hindu and instrumental in introducing Indian classical music to the West wrote "The hymns of the Rig Veda contain the earliest examples of words set to music, and by the time of the Sama Veda a complicated system of chanting had been developed. By the time of the Yajur Veda, a variety of professional musicians had appeared, such as lute players, drummers, flute players, and conch blowers". Worship is often accompanied by the sounds of auspicious bells (ghanta) and conch shells (sankha).

At the heart of the universe vibrates the sacred syllable "Om"- conveying the hum of the spheres and the rhythm of the primal energy that binds existence. Nataraja, the avatar of Shiva that performs the ecstatic dance of Tandavam is said to have created sangita as he danced to maintain the cycle of creation, preservation and destruction. Supposedly, it was Tandu, attendant to Bhairava who, on his Lord's command, instructed Bharat in his composition of the Natya-Shashtra.

From each of Shiva's five mouths, it is said, emerged the first five ragas with the sixth having created his consort (and one of many manifestations of the divine feminine), Parvati. Ragas and raginis are often imbued with divine purpose and origin. For instance, the raag Malkaush emerged from the skills of Parvati in an attempt to calm her husband's unending Tandava.

Many instruments also claim godly merit. Brahma is credited with inventing the first drum (mrydanga) from the bloody earth marking his triumph over the demon Tripura. Vishnu, the Preserver, wields a sankha or conch-shell; from its coils can radiate the fundamental key-note 'Om'. The sankha also carries within it the murmur of the ocean – the womb of all life. Saraswati, deity of knowledge is depicted with the veena. To her is ascribed the creation of the seven-toned scale (Sa Re Ga Ma Pa Dha Ni).

The court of Indra, king of the gods is populated with gandharvas (celestial musicians) and apsaras (celestial dancers), from whom numerous classical musical gharanas and practitioners trace their holy lineage.

When W.B. Yeats called Indian music “not art, but life itself” he possibly signalled the insistence within classical traditions of music on treating the art as an instrument of obtaining liberation or moksha. Nadopasana (the worship of sound) is revered as a means to the atman’s enlightenment.

"Even if he be an expert in the Revealed and the traditional scriptures, in literature and all sacred books, the man ignorant of music is but an animal on two feet."

"He who knows the inner meaning of the sound of the lute, who is expert in intervals and in modal scales and knows the rhythms, travels without effort upon the way of liberation.

- (Yajnavalkya Smriti III, 115).

Most vividly, music becomes a godly tool in the worldview and world-play of Krishna. In a poem composed by Chandidas Radha describes the enchantment of her lover thus “How can I describe His relentless flute/It pulls virtuous women from their homes and drag them by their hair to Shyam/ As thirst and hunger pull the doe to the snare?/Chaste ladies forget their wisdom, and clinging vines shakes loose from their trees, hearing that music./ Then how shall a simple dairymaid like me withstand its call…”. Before he led the Pandavas to victory in Kurukshetra, the lord with blue skin was termed Murlimanohara (The Lord who enchants with flute play). The sound he breathed into his flute made him the pivot of the Rasa lila, a dance of devotion and spiritual union accomplished one night when the Gopis of Vrindavan were drawn out of their houses to participate in the act of worship and love. Stretching the night to one ‘Night of Brahma’ (4.32 billion years as per Hindu belief), Krishna’s rasa lila is considered the supreme metaphor of the most elevated form of love – that which emerges from the soul’s ecstasy on encountering God.

Innumerable such examples abound in the devotional and metaphysical cultures of Indian life.

Yehudi Menuhin, one of the greatest violinists of the 20th century said in Indian and Western Music - Yehudi Menuhin / Hemisphere : “We would find all, or most, strands beginning in India; for only in India have all possible modes been investigated, tabulated, and each assigned a particular place and purpose.” He adds in Unfinished Journey that the purpose of such music is “is to unite one's soul and discipline one's body, to make one sensitive to the infinite within one, to unite one's breath of space, one's vibrations with the vibrations of the cosmos” Perhaps such an occurrence was made possible by the easeful and natural penetration of melody and rhythm into the spiritual life of every individual in a country where a 500 year old myth can still persist in every turn of every road in the middle of every small town, lost hamlet or too-busy-to-breathe big city.

(Writer’s Note : I apologise for not including non-Hindu and non-Aryan mythologies. My own sparse knowledge of such influences are to blame, and I certainly did not want to include information resulting from shoddy, hasty google searches).

All About 'Pieces that Do Not Fit' by Dhruv Kumar

Brief about the album

A sum of sound waves randomly brewed in his head. He often told himself that he oscillated towards anything that seemed to be spinning on his record player or his winamp, and his writing reflected the same. Which is why, he told himself he'd always be stuck with little pieces of music, jumbled moods and genres that shall never fit. But he guessed the dearth of music drove some people to do strange things. He had just parted ways with the ever-so-popular Live Banned after having seen it from inception along with Dheeru and Amrit; and then, Sridhar Varadarajan, (who also incidentally took his place in Live Banned) decided to let him try to stitch his little pieces of music together in his ridiculously good home studio, which had since evolved to Studio 304.

What stands before us today, asking for our uninterrupted audience and imagination over the short expanse of a couple of minutes under a half hour, is his labour of love over the last two years. It is his humble request that we treat this multi-lingual concoction of six songs with the love and patience we would give anything in its infancy, as he feels it has turned out to be quite beautiful and a very worthy listen, sculpted straight from his heart. He can already never thank each one of us who will listen to this enough.

Mixing and Mastering of the album

'Skin' was the first song that got mixed down and mastered. It was done by Anirban Chakrabarthy, the guitarist of 'Liquid Groove', who was always a guitarist he used to look up to and who also opened a studio called 'Red Planet'.

'Moneyshot', 'Creatures of Habit', 'Bahar', and 'You' were all mixed and mastered by Abijith Rao. He's the most dedicated sound guy he's ever seen. He thinks Abhijit used to do sound for live gigs every day and across states and he'd never miss a schedule. People may also know him as the superstar biker who is currently roaming the globe on his Royal Enfield Himalayan!!

'Amma' was mixed and mastered by Abhilash Lakra, who's one of the most established guys in the scene for this and also a guy he's known for awhile. He's a regular in the film scene, extremely thorough, very professional. All the strings and orchestration on the song demanded someone of his style and expertise.

Equipment and Tech used

He had many people asking him about how this is really slick production and he must have used tons of fancy equipment but it was all made on pretty humble stuff, in fact when they started recording first, Sridhar had a home studio and not even built 'Studio 304' yet, where all of it eventually got done.

They concentrated a lot on how the tones of anything sounded. Other instruments such as guitars, bass, drums, percussion were all played live. They form the majority of the sound anyway, there's hardly any FX and stuff we used. Sridhar was the plug in magician for whatever little we did use.

The whole thing was produced in Logic X Pro. The guitars they've used – Vintage Thomas Blug Strat.

1. Line 6 Variax.

2. Ibanez Artcore.

3. Ibanez Bass.

Amp used was an Ibanez Tube Amp. We also used a Laney Iron heart IRT Studio. They used a Roland TD-4 drum kit and Native Instruments Guitar Rig and Amplitube for any additional cabinet modelling and modulation. Other softwares that were used were Native Instruments Kontact, Battery, Massive, Toontrack Superior Drummer, Waves plug-ins, XLN addictive drums, Brainworx plugins, Izotope alloy, Logics inbuilt instruments, synths etc.

ADITI SARAWAGI

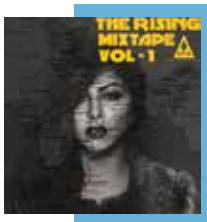
INDIE REVIEWS

1. Ird Gird-Joshish

When a decade old post-progressive rock finally comes out with an album you know you are in for some good music. Joshish has Sameer Rahat on vocals and bass along with Sanjeev Aguiar and Shardul Donde on guitar. Ird Gird is the result of two years of hard work with each track being given a lot of individual attention with separate album artwork as well. The title track Ird Gird, Riha and Ho Subah are the tracks which stand out amongst all the rock numbers. The album as a whole is a good step in the genre of post-progressive rock music.

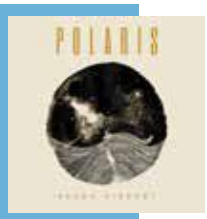
2. Electronic Gharana- Eashwar Subramanian's

Electronic music is all the rage today and there are various avant garde takes on it. Onw such simplistic take is Eashwar Subramanian's album Electronic Gharana. Subramanian is an amateur musician trained in Carnatic who is known for his western classical music. This album has seven tracks, each in a league of its own. Let Go of The Past and More Like Noise are soulful tracks and are sure to touch a chord with listeners. The music ranges between techno and jazztronica. The experimental music intends to be minimalistic and overall the album is a good step in electronic music production.



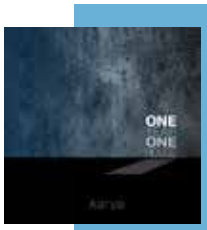
3. Hard Kaur The Rising, Mixtape Vol-1

Hip hop and rap music got a new lease of life in the country with the emergence of Hard Kaur on the scene and she is back with her latest album-The Rising. The rapper has introduced 30 Indian artistes in this album which is exclusively available on Apple Music. The video of the All Starz Anthem has been shot entirely on an iPhone and is a new step in how digital media is created. This project which has 17 tracks is a result of two decades of hard work and doesn't disappoint, giving voice to so many upcoming hip-hop artists.



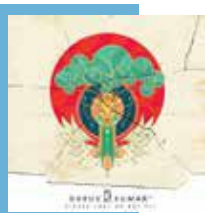
4. Polaris-Akash Vincent

Akash Vincent is a singer and songwriter. Along with his band members-drummer and co-producer Nikhil Mawkin, bassist Abhinav Khokhar and with Rohit Gupta on keyboard and trumpet-he has come up with his second EP Polaris. In the works for two years, Polaris doesn't disappoint. It is a collection of five songs and all the tracks are soulful, Free and Troublesome shining through touching a chord with the listener. It traces his journey and the introspective tone of the creations pulses through.



6. One Year One House-Aarya Gadkari

This 19-year old's debut album clearly reflects that the future of indie pop music in India is in good hands. A contestant of The Stage 2, Aarya Gadkari's debut EP One Year One House is pop-rock record and is a collection of songs based on his personal life experiences. The album has six songs, each with a different theme based on break-ups, heartache, family, love, travel and the lyrics are relatable. Though the tracks seem promising, there is still a long way to go for this young artist.



7. Pieces That Do Not Fit-Dhruv Kumar

A multilingual album, Pieces That Do Not Fit is an album with mixed genres. The songs have been arranged and composed by Dhruv Kumar and features top notch Indie artists such as Skrat, Parvaaz, Alexis and White Mug. The video of Moneyshot featuring Skrat has an eclectic video and is a mixstep of dubstep and swing music. Bahar featuring Khalid Ahamed is another track worth mentioning. This is Kumar's first EP and is a step towards founding new genres or rather blurring the lines between different kinds of music.

AMOGH RAO

Marco Minnemann, about his India tour!

Could you tell us about the concept behind your new album, Borrego? How did it come together?

Hi everyone! Borrego was inspired by the hauntingly beautiful desert of Borrego in Southern California. I drove there a few times and decided to basically write a Soundtrack accompanying the landscapes, which later turned into a 2 CD set talking about the Anza Borrego, its beauty, space and reclusiveness, the founders, resident, the ghosts, the history and the present day vibes around it.

Are you exited to conduct workshop in India at Furtados school of Music ? how do you find your connect with India?

Yes, I'm very happy to be doing some workshops in India. I've been there last year and people were so attentive, involved and curious and the musical connection just felt natural and fun. Very grateful for having the chance to come back and play some more and spending some wonderful time here.

Is this the first time you will be performing with Mohini and Rhythm? How did the India Tour along with Workshop take place?

Indeed it will be the first as a trio with Mohini and Rhythm. I'm fully aware of their great playing and artistry and I can't wait to get this formation out on the road. And the combination of workshops and shows came together from the great work of Karan Mehta from Blue Tree and Ketan Mohite from Furtados School of Music, who made their magic happen bringing this whole thing together. Hope you enjoying our playing once we hit towns and cities.

You've played for Thaikkudam Bridge and Raastha, two intrinsically indian bands. What did you think of the musicians and how do you think they are different from other artists you've played with?

That was such a joyful, musical and dear experience. I felt musically respected and involved, which is the most honest and humbling impact music collaborations can give I think. The songs were nice to play and have a vibe and my instrumental 'offerings' were all welcomed and used, which I'm very grateful for. Great artists, I feel honored and want to express my gratitude.

What was it like playing with Joe Satriani? How did that happen?

Well, we played for almost 5 years. So I can say that Joe is a dear friend and our musical chemistry is really locked in and we can communicate freely on stages and studios. Very nice person and an amazing player of course. How did that whole thing happen? I guess I have to thank my long time friend Mike Keneally for that. He played in Joe's band before and recommend Bryan and myself.

What was your experience like playing with Plini? Your style was noticeably different from your work with Joe Satriani and Steven Wilson. Was that intentional?

Oh cool. Well, Plini was a thing that was more close to the experience I've had with the Indian artists I've worked with. The collaboration felt unlimited and free and all the input was welcome. Not that it was not the case with Joe or Steven, actually these two artists totally let me have my freedom as well, but the Plini thing was a different approach and recording setting. I've recorded to the tracks at my home. With Joe and Steven we were all together in the Studio for the album versions.

Are the Aristocrats working on some new material?

Can't speak for Guthrie and Bryan now, but we have songs I'm certain we can somehow turn into a new 'Aristocratic' adventure. Let's see what the future brings, as we're currently all involved in different musical adventures.

Your chemistry with The Aristocrats is pretty much the best i've ever seen. How do you guys go about writing your music?

Awwww, thank you so much for saying that. Surprisingly we all write the music completely and actually individually at our homes and then bring them to the group. Then we learn them, go into a studio and play them. It's I guess what chemistry is all about, it falls from the sky. You can't practice chemistry, it just really happens. And I guess in our case it seems to work in our favor.

Could you tell us five of your favourite tracks that you've played on?

Difficult to say, as there are so many beautiful artists that so far I've been fortunate to work with over the years. But I'm very happy to have worked with the following 5 artists over the past years: Aristocrats, Steven Wilson, Joe Satriani, Raasta and Thaikkudam Bridge, and I'm not just saying the last 2 because of the upcoming tour.

You've played all the instruments for your album pretty much by yourself. How do you approach composing your music when it comes to playing the drums, versus playing the guitar or another lead instrument?

It's all the same to me. Sometimes a nice idea happens by playing some melodies, riffs or chords. Or it could be just a groove falling form the sky, inspiring something to write. Then it could be topic related, like Borrego for example. Basically I had the vibe and sounds and stories all mapped out inside my head and then built the concept and made it into an album.

Cover it up!

These new musicians soon got trending with their experimentations, permutations and tryst with the un orthodox that was so long lost from the main stream.

SOUVIK CHAKRABORTY

When the cassettes were replaced by audio compact disks, musicians and the entire line of music creators were ecstatic at the prospect of producing a surplus of independent music. But, soon with the advent of the internet the floodgates of content opened to a phenomenon of manufacturing snowballing sensations.

Talented recordists, arrangers and music studios churned out quality music covers ever since platforms like Sound Cloud and YouTube has facilitated easy peer to peer content sharing. This primarily meant that singers had a justifiable share in terms of the market and in terms of reaching the end user on a higher commercial viability. These new musicians soon got trending with their experimentations, permutations and tryst with the un orthodox that was so long lost from the main stream. With in video branding and collaborations with conglomerates or big time sponsors, the newbies of generation Y garnered almost equal attention as the big players of the music world.

Here are a list of some rock stars that are every netizen's heart throb now-

Vidya Vox, the YouTube channel has thousands of subscribers just by the owe of a beautiful carnatic singer who sings Tamil, Malayalam, Telegu, French, Hindi and English all with a smart ass élan. The diasporic courtship of a western jazz fringed number along with a Bollywood Balaam Pichkari is one of its kind, and that is exactly the reason why Vidya owns a mammoth figure of over 300,000 subscribers. her glossy videos and poppy performances will make even a non audiophile groove to her fusion beats.

Sanah Moidutty is another nightingale whose voice has been explored by the musical duos- Vishal Shekhar. She has sand jingles and rendered playbacks with ease before singing covers online. Her impeccable Shreya Ghoshal like tonality keepd her on the top of her business when it comes to using it for commercial sphere and her ever growing fan base and subscribers is witness to that.

Aswin Ram is a rockstar rooted in the Malayali culture, his chocolaty rendition of any bollywood number like Channa Mereya or a notorious Malayalam mashup ripping apart a host of western numbers is proof of his musical ingenuity. One of the finest quality of this young chap is that he improvises every single song that he chooses to sing and that adds a dollop for the internet to crash and burn!

Shraddha Sharma is a heart throb and every wannabees dream come true, her modest looking music videos boast and stand tall only by means of raw singing talent. There is almost little to zero post production, the vocals and the music don't seem to be married in the studio and it is largely a story of how a young girl chooses to chase her dreams and achieves 230,000 subscribers with a guitar strumming close to her heart. She is one of the few who has not refrained from posting well recorded covers to amateurish looking musical videos, but has surprisingly been successful in both with equal might.

Shirley Setia brings a lot of range and expression through her lyrics. Her style does not reek of the western pop stars but rather heralds a new generation of independent singers trying to make a mark with something uncommon, both in textures and tunes. Not only does she have a plethora of well shot videos in her channel but also a list of collaborations to vouch for her popularity. Raftaar, the Indian rap God has posted a promotional music video that features Setia's voice amongst others. Avish Sharma is again an young packet full of surprises, be it his presentations or improvisations with the classics of Rahman or the merry go lucky Bollywood numbers. Avish has the sparks of a potential playback singer sometimes clouded by the overdose of expressions and note changes, interestingly he sounds close to Sonu Nigam even on songs which are not sung by Nigam.

Sanam and Sanam Puri is one of the successful YouTubers in this list, their unbelievable dedication to their songs punctuate every emotion and balance delicate cuts and jabs of a long lost love story. It is almost as if they serve old wine in new bottles with their re incarnation of numbers like lag jaa gale and others. Sanam's band actually flaunts a 2.4 million subscribers and it is all the more popular like the Pakistani band Jal used to be once in college fests.

Darshit Nayak, from Ahmedabad is almost a look alike of Atif Aslam but he brings a very different flavour in the urbanized singing style of modern cover singers, his key changes are also unlike the traditional cover artists in a mashup, he degenerates and recuperates to different levels of a note till he settles for tweaking an emotion before washing off any slug that would not allow the element of surprise to seep in.

Avanie Joshi is a model and singer who had had a fair share of TV and has rightly translated all that attention to her YouTube channel posing as a glamorous diva who sings her heart out on a windy evening.

Amika Shail can get husky and sweetly melodious like Tulsi kumar and her covers are just dripping of her creative juices. Though the exact karaoke sounding beats of the original track, sometimes fail to break the monotony of the lyre she carries.

Vidya Vox

Amika Shail

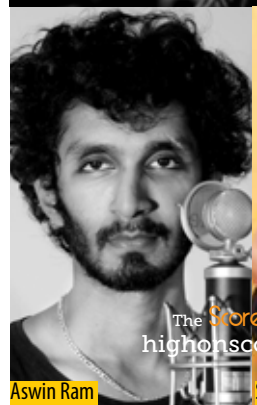
Sanah Moidutty

Avnie Joshi

Darshit Nayak

Shirley Sethia

Avish Sharma


Aswin Ram

Shraddha Sharma

SRIRAM RAVISHANKAR

JULIUS PACKIAM

"Every background score/ album is a director's musical taste on a screen," says Bollywood's Master Background music composer Julius Packiam.

Having gone the nine yards as a composer, arranger, producer for various ads, jingles, blockbuster Bollywood movies, feature films, and audio-visual presentations, Julius' experience of over 25 years in the industry is envious! His experience of working on big films in the industry has molded him into a fine composer. Owing to how easily a person is typecast in Bollywood, Julius recalls saying, "I wanted to be a composer too and when I did the background music for Kabul Express, somehow from there on, I was only given background music projects and eventually typecast as a background music composer. Of course like anybody else, I want to be a composer making songs for movies. I have a lot of material yet to be released and I hope to get them out one day," giggles Packiam.

His careful attention for detail be it a thirty second ad jingle or a full length feature has brought him big chartbusters like Ek Tha Tiger, Dhoom 3, Gunday, Kick, Bajrangi Bhaijaan, Sultan, and the most recent, Tubelight. Packiam's earlier work include movies like Kabul Express, New York and Badmash Company.. He is the brain behind some of the most popular jingles heard on commercial media like Pepsi, Coke, Nokia, Samsung, Panasonic, Nestle, Hero Honda, Maruti, Mac Donald's, Maggie, Mother Dairy, Stick Pens, Horlicks, Parker Pens, Tupperware, Hyundai, Haldiram's and Whirlpool.

Talking about his creative process as a composer he says, "Scoring music for every medium is very different. The experience of it, what we are asked to do, the limitations, the creative space we have, and obviously the budget which defines the sound we give to every project. So every project we work on is a reflection of the director's musical taste. I believe I have the best job in the world to be given the freedom to do what I absolutely love doing. I'm in a space where I only want to work at my comfort and leisure because that is when you are at your creative best! I don't believe in night schedules like other nocturnal musicians, I need my dose of sleep and rest to function normally! (laughs) I work best when I'm at leisure and this is what helps me analyze and score for the scenes aptly. Besides this, of course I'm always looking for sounds around me that can inspire me be it a bansuriwala selling flutes on the road or the biggest orchestras. I also frequently listen to the songs on my daughter's iPod to see whats the sound of the current generation so as to constantly reinvent myself and keep my sound fresh! Over the years, I have realized how important and necessary it is to keep yourself relevant and minimalistic so you can have an impact rather than sounding sloppy in front of your directors and audiences."

Currently, he is working on the theme of Tiger Zinda Hai which is going to be a version 2.0 of the previous hit 'Tiger Theme' which was Salman's sonic identity for the popular movie franchise. In an industry where only album composers and star singers seem to be celebrated, music composers are always eaten up behind the glamour of the rest of the cast. Although there are awards and accolades appreciating background music and its composers, it is extremely underrated as compared to the limelight the rest of the musical star cast receive.

We definitely can't deny the section of audience that are gradually growing to listen and appreciate background. Despite being niche, the brackets are widening. For the ones who resort to YouTube rip-offs to listen to their favorite background scores, one can only hope that the industry will eventually release the background scores of their movies and urge audiences to develop a taste for such scores.

PRAGNYA WAKHLU:
KAHWA SPEAKS

The idea

Kashmir has often been a misunderstood state as there is a lot of media attention on the violence there. There is so much about Kashmiri culture, traditions and music that remain concealed from the public eye. I have always wanted to do something with my music with a dualfold approach of understanding more about where I come from and also to introduce the world to the positive side of Kashmir. That's when the idea of "Kahwa Speaks "evolved and I spent a lot of time doing research over the past few years.

My endeavor with this album is to help audiences (both Kashmiri and non-Kashmiri) across the world to experience Kashmir for what it inherently is - a rich cultural state. To be introduced to the finer nuances of a forgotten culture and history through an experiential show involving live music, visuals and storytelling .It is an honest attempt at preserving the Kashmiri language ,by creating memorable songs that pique people's interest in learning the language.

The music aims at spreading the message of peace and unity, strictly keeping away from any political agendas.

The album has six songs:

Henzay- Return to peace - This is a form of Kashmiri singing called Wanwun which is traditionally sung at weddings as blessings for the family and bride. The kashmiri pandit style is more like a vedic chant and the Kashmiri muslim style is slightly different. This song brings both styles together in the same track.I've also added a lot of vocal harmony layers to make it sound bigger and fuller.The lyrics are blessings for Kashmir.

Hukus Bukus - The Riddle Hukus Bukus is a childhood poem that has it's roots in Kashmiri shaivism. It talks about self identity and how we are all made by the same creator.

Katyuchuk My love- Based on a poem written by Habakhatoon it is the love story between the erstwhile poetess Habakhatoon and the 16th century king of Kashmir Yusuf Shah Chak

Lalla's Lore- Lalla's Lore features two vaakhs(verses) by the poetess Lalleshwari (fondly known as Lalded) and their translations in English. I spent an afternoon with Mr. Jawaharlal Bhat(author of Lalded Revisited) who helped me select and understand the meaning of the Vaakh's and then I re-wrote the essence of the vaakh in English.This is also the first time in India that this has been attempted.

Burning Fire- Burning Fire is written about a cause I feel really strongly about - the injustice that is happening to the Tibetan community . The song aims to bring awareness to the oft ignored and very critical issue of self immolations .I felt the relevance of including it in this album for several reasons. J&K consists of Jammu, Kashmir and Ladakh..Ladakh has a huge community of Tibetans and I feel their forced exile is very similar to what Kashmiri pandits went through earlier on.We've also released a music video for Burning Fire which has been shot in Dharamshala with real refugees and real stories.

Kahwa Speaks- The title track of the album speaks about how we can view a cup of tea(kahwa) as a metaphor for life. Can we be sweet with our words, fragrant with our actions and live together in harmony just as the different elements of tea come together to create a beautiful brew?

Pragnya Wakhlu (Guitar and vocals)

Shailendra Wakhlu (lead guitar)

Manoj Mavely (Drums)

Brennon Denfer (Bass)

SUPARNO SAHA

Effect of music on CONCENTRATION

Why Music:

In the present society, everybody is looking for approaches to enhance their efficiency. Time is of critical importance and interest for productivity has never been higher. Luckily there are several changes we can make to enhance our workplace, and a comprehension of our brain can increase our concentration levels. One of such factors that has critical effect on our concentration is music.

Positive Impacts on Concentration:

Music can enhance profitability on monotonous assignments. Employees on sequential construction systems or quality-control administrators need to remain concentrated on their work despite the fact that what they're doing is not really naturally intriguing, and the mind commonly blurs after some time. Cheery music has appeared to enhance effectiveness and exactness in these circumstances. Strikingly, this works best if the music is not played always, but rather if it's presented intermittently at intervals when concentration is probably going to melt away. In these circumstances, music can make the errand appear to be less exhausting, and it can likewise expand excitement and readiness. Researchers supporting this conclusion have suggested that music without verses be utilized; or that if music with words is utilized, the words ought to either be old or boring.

Music can likewise give you a motivational kick off before you begin on both subjective assignments and those requiring innovation. Up-rhythm, satisfying music can support your state of mind and be motivational. For instance, in a multifaceted report, Canadian students performed better on an IQ test after tuning in to a cheery tune by Mozart than after a moderate, minor-key piece by Albinoni. Furthermore, Japanese youngsters spent longer delivering drawings and drew all the more imaginatively by listening to natural kids' tunes that they preferred than listening to classical music.

Unwinding, repetitive, mood melodies can improve execution on some psychological assignments. One investigation utilized an exceptionally dreary synthesizer piece with a restricted tonal range and contrasted it with a discordant and very powerful piece while secondary school kids were studying. Scores were fundamentally higher in the mood music condition than in alternate conditions. A comparative report looked at the impact of Koan music, which comprises of free-streaming, congruous sounds, frequently utilized for contemplation. Students performed fundamentally better on a progression of knowledge test when Koan music was playing out of sight. In the two examinations, the ambient sounds appears not to have meddled with people's concentration, and may have helped in diminishing anxiety.

Negative Impacts on Concentration:

Nonetheless, common well known music more often than not meddles with complex undertakings and appreciation. Especially when the music has verses, most well known music presents a multitasking circumstance that meddles with cognizance and data handling. A few examinations have demonstrated this. One investigation showed, nonetheless, that playing calm traditional music enhanced concentration, maybe on the grounds that it made the learning circumstance more agreeable or pleasant and helped individuals hold center without presenting diversion.

Conclusive Notes:

There are without a doubt numerous contrasts in how individuals react to music when they work. If you favor hush and silence and it functions admirably for you, there's no compelling reason to change your propensities. In any case, in the event that you discover silence startling or agitating, peaceful ambient melodies that lifts excitement or diminishes strain can make you calm and concentrated.

ALIYA RASHID

The brain behind Wonderflip, the magical circus!

Give us a brief on what to expect at the Wonderflip Circus

The circus is a combination of arts, music, and entertainment. Even our campsite is in the vicinity of stages. The music, food and everything is in one space. We want people to experience quirky moments for instance, someone sitting in their tents having a drinks and then we have a circus act performed for them impromptu. We want them to immerse into a whole new world.

The idea is to create an experience around you and not let you just immerse in just stage set performances. We will be open to our audiences to perform.

A brief on the music acts

We have focused on bringing together live acts ranging from folk, to reggae, to latin to gypsy music and much more. Some of the acts performing include: Gypsy Sound Revolution, Clown with a frown, Eagles and Butterflies, Gaudi , Grain and much more.

Anything exciting planned for the visitors?

There are various installations, an amazing room being done by Klove Design Studio, they work with lights and they are creating a room called the room of reflections and illusions. It's like the old school maze of mirrors you went to at the circus as children. We are also doing something incredible with Royal Enfield and their stunt bikers. We've got some pretty cool live art where you can actually go and engage with the artists or become part of installations through the day and I also think there's a lot of really cool stuff that we are doing on the side.

We have tied up with a company called "Let's Trip", a cycling tour company based out of Jaipur. They are going to be doing this sunrise, afternoon and sunset cycling excursions out into the near land and forest to a close by lake. This is for people who want to get out, and go see some of these beautiful and natural flora and fauna. The guy, who actually owns the Havelli, is an amazing jockey and he'll be doing some horse safaris in the forest. We've got a lot of other little activities planned like we've got a Havelli spa, for people to unwind and chill out. The festival just isn't about partying but really having a wholesome weekend with their friends, eating their food. The way we have designed our food areas is also almost like you are sitting in a small little restaurant.

How important do you think music is in a festival like Wonderflip?

It's difficult to separate the word festival and music! I wouldn't say one is more important than the other but music is a big part of it. We are not focused on the top 10 DJ line up and pulling in any kind of big names to sell ourselves. We are actually trying to sell a wholesome experience. I have already got so much feedback from people about "Oh, I'm coming for so and so artists!" We hope that every year we are able to deliver quality line up with quality producers, quality artists and Dj's and really focus on building up the festival, whether it's creating great performance spaces, or good food curation. Food is huge and a big part of a holiday. Our bars are being designed for cocktails and a lot of mixology and there is a lot of stuff that we'll be doing and there will be a lot that we'll be doing with our Liquor partner. There'll be a lot of care into creating these smaller experiences and going beyond just a big line up and a big stage and we hope that people enjoy that.

Your message to our readers.

India is coming of age as in Music and the festival culture. It is the first year which I feel is the most organic year. It sets the tone of what's going to come and you'll never have an experience like this again. This will be a group of people who are coming into something and buying into a promise without having any proof of it. It makes that group of people really special and those coming together will make the festival really special. I've gone to a couple of first editions of festivals and they're really amazing because everyone is there really on a promise and I really hope they can dive into the promise we are putting out for them in the coming weeks.

LOGIC PRO -X SHORTCUTS FOR EFFECIENT AND FAST PRODUCTION

There are loads of key commands/ keyboard shortcuts for Logic Pro X. Using these key commands can help you work faster on Logic Pro X and you don't have to waste time using the mouse and keyboard for doing everything. You get to focus more on music than spending time on other things.

Here are a few Logic Pro X shortcuts/Key commands for efficient and fast production

• Moving midi notes up an octave (Command-Shift-Arrow keys (up & down)

Generally, in modern day music, we find a lot of songs having a 4 or 8 bar BGM repeated twice in 2 octaves. This can be done easily in Logic Pro X, instead of dragging the midi up an octave. We can use the COMMAND-SHIFT-ARROW KEYS (UP & DOWN) to move the midi notes up an octave or down an octave.

• Making all midi notes to the same Length (OPTION-SHIFT holding the end of the MIDI region)

Highlight the MIDI region in your session and open the piano roll. Generally while producing your Pads track, Bass track, and chords, we generally want all the notes to be of the same length and not be of different lengths like the one near the end of the bar and the other one beyond the bar. Having all notes with the same proper length generally, tightenes the track. For doing this, highlight the notes you want by using the mouse or by pressing COMMAND-A to select everything. Then click the end of any one MIDI region to adjust the length. Then press OPTION-SHIFT while you're adjusting. All selected note ends will lock to the grid setting you have chosen.

• Capture a MIDI Recording (Shift-R)

When you are jamming over a beat that you have produced, for example layering some synth leads, a lot of people get conscious when the track is record enabled and don't end up playing it properly and miss out on the creative improvisation part of it. Logic provides you with the CAPTURE MIDI RECORDING option where you don't really need to record enable the track. You just play your lead while in playback and once you are done with it, stop the playback and hit SHIFT and R to capture the midi recording.

• Move MIDI notes

1. Moving the notes up and down:

Highlight one MIDI note you want to move by pressing the OPTIONS key and use the arrow keys UP and DOWN to move the notes.

2. Moving the notes left and right:

RIGHT CLICK on one MIDI note and look for the "Set Nudge Value To" on the menu list and select how much you want it to nudge, like for example 1/4th or 1/8th. Once you selected the nudge value, hold OPTION keys and use the arrow keys LEFT AND RIGHT to move the MIDI regions by the value given.

• Automation (Control-Command-A and A for the automation tab)

CONTROL-COMMAND-A, doesn't it look 'A' shape on the keyboard? Yes, that's how you trigger the automation. It changes from reading automation that has already been recorded to the Latch mode.

Now start your playback and whatever effect or synth knob or fader or volume levels you adjust, it all records in automation and you get every effect you need. Now stop playback and hit the A key on the keyboard to open your automation on the track and you will find all the parameters you have automated. Now you can do the automation manually by drawing them or leave it as it is if you are satisfied with how you moved the knobs while doing the playback.

• Destructive cutting and Pasting (Control-Command-X)

This feature is also known as shuffle mode edit on pro tools. This is a handy shortcut for editing. For example you have a song and you don't want the regions between bar 12 and bar 14 and you want to join bar 15 to bar 12 and remove the 2 bars, you create a loop cycle between bar 12 and bar 14 and press CONTROL-COMMAND-X and all the regions between those 2 bars will be deleted and whatever was there from bar 15 earlier gets to bar 12 now. This is handy when you are editing huge session and when you are looking to delete things forever.

• Creating Space between regions (Control-Command-Z)

Just like how we delete unwanted regions with Control-Command-X, we use CONTROL-COMMAND-Z to create space between regions. For example, you want to extend your BGM by another 4 bars, but you have already finished arranging the track, now place the cursor at the end of the chorus portion and hit CONTROL-COMMAND-Z and you create addition 2 bars for space for repeating the chorus or to add a new tune. Every time you do this, you keep getting more additional space and the rest of the song moves to the point right after space.

• Bringing all MIDI velocities to the same level

This is really useful if you are looking for a tight robotic sound. Once you record your MIDI, press OPTION and move the velocity bar left and right, you will find all notes fixing to the same velocity even though it was recorded at different levels.

Author Vishal Ramakrishnan, Global peace song of the year award winning and music producer. He is also a music production trainer. For more details, visit www.vishaladitya.com

MALIK ARSHSAQ

BEGINNERS GUIDE TO STUDIO MONITORS

Whether it's to equalize an instrument or to see if your vocals sit in perfectly with your mix, you'll need a pair of speakers that can translate precisely, the information in your DAW and the changes being made in it, to your ears. If you're an engineer or a producer or even an enthusiast who likes to dabble in music,and are looking to upgrade from mixing on headphones to investing in a pair of studio monitors for your home studio, in this edition of Beginner's Guide, we'll be getting into why you might need to invest in a pair of studio monitors, what factors you'll need to look into while choosing them and helping you choose a budget-happy pair that satisfies all your needs while not burning a hole in your pocket.

One of the most common questions asked is, Why can't I just continue mixing/producing on headphones? While headphones do have certain advantages, like the fact that mixing on headphones is completely independent of the room and surrounding you're in, whether the room is acoustically treated or not since the information is being projected directly into your ears. And the reliability and stability that comes with mixing using a pair of familiar headphones are unparalleled. But one of the most important drawbacks that come with using headphones is that your ears begin to tire out and fatigue very easily. This not only affects your ability to work with precision, but might also affect your listening in the long run. This makes working on headphones for long hours at an end a very strenuous task.

Once we've come to the conclusion that we absolutely need to get some reference monitors, these are the factors that will determine which set of monitors that you will end up selecting. In this edition, we will only be looking into powered (amplified internally) near-field monitors because of the ease of practically applying them in home studios. First, you will have to consider what kind of set-up that will satisfy your requirements based on the nature of work that you intend to carry out in your studio. For example, if you are a hip-hop/trap producer, it is likely that you will require a 2.1 speaker set-up with two near-field monitors and a subwoofer since it's a bass-heavy genre of music. On the other hand, if your clients are mostly movie producers you might need a 5.1 speaker set-up to showcase the cinematic surround sound.

One of the most important things that need to be considered while picking studio monitors is the frequency response. The frequency range (bandwidth) is basically the spectrum of frequencies that the speaker can reproduce. For example, the frequency range of the human ear is roughly 20Hz-20 kHz, 20 Hz being the lowest sound that your ear can hear and 20 kHz is the highest. While you would obviously want your monitors to be able to cover the entire audible range, it is also very important to make sure that your monitors reproduce these frequencies relatively even. This means that you would want to see how much variation (in terms of decibels) there will be across the frequency range. For instance, a ±2db variation indicates that some frequencies may be louder or softer by as much as 2 decibels at various points across the full range. For most recording and production work, a frequency range of 50 Hz-20 kHz with a rating of ± 3 dB or less will provide well-balanced sound. You might want to consider an additional sub-woofer if you're focused entirely on more bass-heavy music.

It has to be kept in mind that the flatter the frequency response, the better the monitors (or headphones, for that matter) will be for recording and produce music. There are

commercially available speakers that have a lot of tweaks and adjustments in them like applying additional EQ curves to make them have a higher bass or response or sound punchier. While these speakers may sound great and be great for leisure listening they will not serve as reference monitors. Good studio monitors do not emphasize certain frequencies over others, thus, giving you an accurate, consistent response no matter the volume level.

When you talk about audio equipment, in general, what you get is mostly what you pay for. There's a pretty strong correlation between price and performance where monitors are concerned. So let's jump right into it and see what the options are. Assuming that you're trying to get the best in terms of quality for an affordable price bracket of less than Rs. 30,000, these are our top picks.

KRK Rokit 5 - The Rokit series by KRK is one of the most iconic monitors out there with their signature yellow cone. Chances are you're gonna find them in every other studio that you visit. The KRK Rokit 5s are a great home studio choice.

PreSonus Eris E5 - A great pair of cost effective studio monitors, silky smooth and clear. They also have an additional option of varying the sound based on the setup of the monitors to match the room acoustics.

Mackie MR5mk3 - An extremely efficient pair of speakers with frequency response range of 45 Hz-20 kHz and an ultra-wide sweet spot

A small footprint

– but a big sound!

www.eve-audio.com

SC203 - 3" MASTER/SLAVE SYSTEM

Tech Talk

When using woofers in small desktop speakers, some special considerations have to be taken into account. To meet the demands of a precise reproduction in the low frequency region, we've developed a 3" woofer coupled with a 1" voice coil capable of handling a longer linear excursion. With a 16 mm-height voice coil, a linear, back and forth, swing of ±5mm is easily achieved. However, this requires an appropriate multilayer paper membrane material that is capable of withstanding such rigorous use while maintaining consistency.

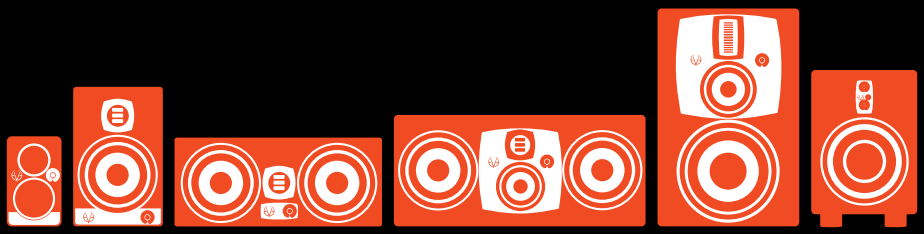
For optimal connectivity, the SC203 houses three inputs – analog RCA, digital optical and USB – which will allow you to conveniently connect a wide range of sources. Furthermore, a volume controlled subwoofer output lets you connect an additional subwoofer (TS107 und TS108) to the master speaker and create a powerful 2.1 system. A DIP switch located at the speaker's back panel allows you to select the SC203's to work as "satellites" from 80Hz and upwards, or as a full range units.

A passive radiator – which you could simply think of as a passive speaker that moves through the force of air – located at the backside of the SC203, reinforces the reproduction of low frequencies and allows the speaker response to go down as low as an impressive 62Hz (-3dB) with very low distortion.

DSP

The DSP engine is supported with a high quality 192kHz/24bit A/D converter from Cirrus Logic, which delivers a pristine signal to the DSP section. And since the PWM amplifiers are directly connected to the DSP, no additional conversion is necessary. When the optical digital input is used, the Cirrus Logic converter is removed from the audio path to avoid any additional conversion.

One push knob operation and you will have access to accurate volume control, balance and several different filter settings (High shelf, Low shelf, LED brightness, Input selector and Speaker-Position such as Flat, Desk and Console) to tailor your set up comfortably and with ease to the way you work. An LED indicates clearly the status of each setting you have chosen.



eve audio

THE NEXT STEP

SC205 2-WAY 5" MONITOR

- The SC205 uses our 5" SilverCone woofer for an extended bass response
- The DSP engine is supported with a high quality A/D converter from Burr-Brown
- Comes with the convenience of threaded screw inserts on the bottom and the back
- The SC205 might seem like a small speaker, but it definitely packs a punch
- Large rear rectangular port with no hard edges for our bass port designs
- AMT tweeter and PWM amplifier, giving you a powerful and precise low end

SC203 3" MASTER/SLAVE SYSTEM

- The SC203 houses three inputs – analog RCA, digital optical and USB
- Configured as a 2-way master-slave system, and features four power amplifiers
- Access accurate volume control, balance and several different filter settings
- An integrated waveguide helps create an optimal dispersion pattern
- Perfect solution for home, small bedrooms and home computer workstations
- Mount your speaker on any microphone/speaker stand that features a 3/8" thread

SC305 3-WAY 5" MONITOR

- The three-way systems are developed for critical and detailed listening
- You get a bigger frequency response - down to 50 Hz.
- The SC305 also makes use of the proprietary AMT RS3 tweeter
- Three 50 W PWM power amplifiers won't leave you lacking any power either
- DSP section will assist you in choosing the speaker for left and right hand side
- SC305 model has virtually no competition on the market today

www.modidigital.com

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RECORDING DRUMS AT HOME

The most challenging tasks in the recording are drums at home. When you don't have the money to spend for a big studio setup and you want to track for live drums, you can achieve great results even at your home setup. But it requires a little be of practice and understanding the mics and the room. Ok, let's step into the recording process. Generally, you would require an 8-channel mic pre interface to record your drum kit. But some case you can also manage with a 4-channel Mic Pre using minimal setup

1. OVERHEAD Mics / ROOM Mics

You can use any pair of condenser mics for capturing the overall cymbals and the kit from the top. The best is the position about 5.5feet above the ground and place an equal distance from the LEFT mic to RIGHT mic, in order to avoid phase cancellation. You can also position the mics as XY position closer to get a different tone in your recordings. You can use the RODE NT5 or Neumann KM 184 etc depending on your budget.

2. KICK DRUM Mic

For recording the kick drum, place the mic slightly of the outer skin of the whole of the kick drum where the air pushes its pressure so that you will avoid the blow in your mic. Usually, I place it 2-3 inches away from the whole of the kick drum skin. We can use the AKG D112, Sennheiser MD 421 or even an AUDIX A6 etc. This depends on your mic budget.

3. SNARE DRUM Mic

The most important element of the kit is the Snare drum. This has high SPL and Attack by nature. So the best position is the point the Mic at the Center of the SNARE drum. You can use any Tape to dampen its ringing sound which we want to avoid. Also, you can place another mic at the bottom of the Snare to capture the Sizzle sound of its metal belt and blend both the sound in your mix. But watch out for Phase cancellation. The best mic is SHURE SM 57 dynamic mic or any mic. But I strongly recommend the SM 57 which is the best for SNARE Drum.

4. HI HAT Mics

Next is our Hi Hat cymbals which add that rhythm in our drums. Here you can place a dynamic mic or a Condensor mic to capture that Extra High Frequency in your recording. Generally, I use the Rode NT 5 small Diapharm condenser mic because it gets the High frequency and rejects the off Axis sounds from other instruments getting into the HiHat Sound.

5. TOM Mics

For recording TOMS in our kit, we can use the Dynamic mic like the MD 421 my go to MIC or even an SM 58 if you don't have any mics in your collection. I prefer the MD 421 for capturing two toms at the same time by placing in the center of two TOMS. You will get a natural sounding tone in your recording.

6. CRASH & RIDES Mic

To record and capture the Cymbals in your kit, I recommend the Small Diaphragm Condensor mic like the RODE NT5A pair or any brand which fits the budget. You can place about few inches away from the cymbals on top so that you get that Airy sound coming from the Cymbals of RIDE and CRASH. If you don't have any mics with your, you can position the two OVERHEAD Mics closer to capture the cymbals.

7. MIC BUNDLE KIT

Generally, if you don't have the big budget for buying mics for the kit, you can get the SHURE DRUM Mic kit or AUDIX DRUM mic kit or even the cheap SAMSON 5-Piece Drum Mic kit! Hope these points would be of great help to record your drums at home. Happy Recording!

Author: L. Baba Prasad. He is the Ownder and Chief Sound/Mix & Mastering Engineer at Digi Sound Studio. He also teaches Sound Engineering and Music Production courses. For more details, visit www.digisoundstudio.com / www.digisoundacademy.com

ROLAND - TD1 KPX PORTABLE V-DRUMS

AUTHENTIC PLAYABILITY, MESH HEAD PADS, AND MAXIMUM PORTABILITY

The Roland TD1-KPX V-Drums Electronic Drum Kit is a lightweight compact kit that features Roland's legendary mesh heads for great feel and an innovative stand that folds for easy transport and storage. The TD-1KPX is the latest addition to the portable V-Drums line. Despite its minimal footprint and light weight, the TD-1KPX features a sturdy drum stand for rock-solid performance and Roland's famous mesh-head V-Pads for snare and toms, giving natural rebound, feel, and playability. The innovative folding design allows the stand to be packed down in seconds for easy transport and storage without the need to remove the pads and cymbals.

Easy To Set Up and Quick To Fold Down

The TD-1KPX's innovative folding stand is durable, sturdy, and ultra-easy to set up. All you need is a dedicated drum tuning key and you're ready to play in seconds. Simply unfold everything, adjust the stand and pad positions, attach an acoustic kick pedal (not supplied), and start drumming. The folding stand can adapt to fit many spaces and situations, making the TD-1KPX a kit you can truly play anywhere.

Mesh-Head V-Pads for Snare and Toms

The 8-inch PDX-8 and 6.5-inch PDX-6 mesh-head V-Pads feature Roland's amazing dual-triggering technology, resulting in accurate and even sensing between the head and rim. On the PDX-8 snare pad, the rim area expands the pad diameter to 10 inches, allowing for comfortable and quiet rim-shots. CY-5 cymbal pads are included for cymbals and hi-hat, which provide 10-inch playing surfaces and swinging movement for more drummer-friendly triggering and great playing feel.

Record on Your Computer Using One Standard USB Cable.

The TD-1KPX is not just fun to play by itself—it's also a great way to make music with your computer. Included is a built-in USB-MIDI interface, making it simple to communicate with music software via a USB cable, with no extra hardware needed.* Maybe you'll transfer your playing into your computer-based recording software, capturing a live drum feel in your latest masterpiece.

Essential Accessories and Options

A wide selection of accessories and options are available to enhance the TD-1KPX playing experience. The PM-10 Personal Monitor Amplifier is the perfect companion for amplifying your drums in the home. For beginning drummers, the DAP-3X V-Drums Accessory Package provides everything needed to get playing the TD-1KPX, including a pair of hickory drumsticks, an acoustic kick pedal, and a drum throne.

LEON RUSSELL, on his production, brands he has partnered with and upcoming projects.

Tell us briefly about your journey so far.

Born and brought up in a family of musicians, my dad has been my biggest inspiration, I used to sit all day and listen to different kinds of music. My dad had a massive collection of audio cassettes and LP's, That made me want music every bit of my life. i do play guitar every now and then but drums somehow always got my attention. I got an official training for about 2 years in drums then started listening to the Synth-Pop. This made me more inquisitive towards electro-music. I started out with DJ'ing in 1988. From residency to individual projects, to fashion shows i took up a range of events, demography, target audience to experiment and explore with. This gave me a strong exposure. Then came by my golden years in blueFROG. I have also programmed venues in Delhi. I also willingly started learning to produce.

Which has been your best production till date and why?

Every track I have produced holds a profound sense of love, affection and melancholy to me. My inspiration lies in the plain sight. The daily life experiences, emotions, small encounters to unusual miracles which life throws at you.

The new Ep I am working on has a track named **T.C.A.S (Traffic Collision Avoidance System)** which is installed in every Aircraft. Every outcome has been memorable due to the sheer process of its journey and how it lead to my individual and personal growth.

How do you multi task between all that you are doing?

It is hard but I plan my days, Sundays for family, Monday-Wednesday is 'My Time with Music'. I program, produce, research and create. Off-lately, a core balancing element and challenging at the same time, has been a newly open Dubai Flagship brand 'The Stable and Rodeo Drive'. I was excited about this project since the very beginning. My boss is very kind. I am officially entitled to head the Music and Sound programming for 'The Stables' and 'Rodeo Drive'. These brands are a refreshing change in the market. I love this challenge.

You have partnered with big brands for their events. Any mantra you follow in making it successful?

Music to me is all about synergy. First you got to feel, then absorb it, breath it and recreate it in form of an experience for your audience.

How has your experience been in playing at popular clubs across India against curating music for shows?

Every city is different, every club has a different following, again I research and adapt to the vibe of the venue and audience, sometimes you have people who come to listen to your music and sometimes its the other way around they would love to hear music that they are familiar with. You have to keep that balance. I use the same Strategy while curating, there are 2 types of artists, the one who plays for the people popular music, and the one that people come over to listen to, if the balance is maintained everyone is a winner. Again this is subjective to the venue.

Tell us about your upcoming projects.

For now I am working on a few EP's out of which one is scheduled to release in about 3-4 months and focusing on having at least a couple of releases every 3 months, on the other hand I am also planning on curating a day long festival in Mumbai, but that is the only information I can disclose as of now. Also, I am planning on launching my new House Music avatar although still in the process of giving it a name.

Your message to young and aspiring DJs

Music is all about Evolution. It naturally reflects in the music and the moment. Other than that, research, keeping oneself updated with the present dynamics and trend, adaptability towards the audience inclination (without compromising the principles of music). But above and beyond all that, create your own music personality.

Are you ready for the **Sennheiser Top 50 Grand Finale?**

Strengthening its commitment of building a platform for independent music in India, Sennheiser announced its third edition of Sennheiser Top 50-a battle of Indian bands to compete and make their way to the coveted list of Top 50 best bands in India. After a grueling competition between 500 plus bands from across India and two rounds of selection, Sennheiser along with the jury selected it's zonal finalists' basis the on-ground zonal battle held in 4 zones; East- Guwahati, North- Delhi, West-Pune and South- Bangalore. The winners from the respective zones will now battle it out at the grand finale to be held in Mumbai on 21st September to bag prizes worth 20 Lacs and get 2-year endorsement by Sennheiser which will give them access to the Sennheiser gear by being the face of Sennheiser for the next year.

To begin with the first leg of its race, Sennheiser held an on-ground battle in on 23rd August at Terra Mayaa. From a compelling 157 entries from the East, the brands that were crowned the top 3 bands were- Avora Records, Spreading Roots, and The Buddha Therapy. The grand finale evening saw Avora Records, The Buddha Therapy, and Spreading Roots (top 3 finalists) battling it in the presence of a cheering crowd and music maestros of the east. Apart from the performance by the top 3 bands, Guwahati also witnessed a soulful performance by none other than Lucid Recess. The East Zone was judged by none other than Papon and Rudy Wallang. Avora Records turned out to be the crowd favourite and the judge's choice to grab the No. 1 spot. Avora Records will now further battle it out in Mumbai for the grand finale.

The next day followed the same level of excitement with the on-ground zonal battle in the North held on 24th August at Hard Rock Café, New Delhi. From a compelling 121 entries from the North, the bands that were crowned the top 3 bands were- Knight Shades(winner), Warwan (Rank 2) and Naalayak (Rank 3). The face off the bands was graced and judged by the none other than the talented jury – Surojit Dev- Founding member and Leading Drummer of ThemClones and Subir Malik- Keyboard player, renowned manager of noted singers and driving force behind Parikrama- One of India's oldest rock bands. Apart from the performance by the top 3 bands, Delhi also witnessed a soulful headliner act by none other than Faridkot. Knight Shades turned out to be the crowd favorite and the judge's choice to grab the No. 1 spot. Knight Shades will now further battle it out in Mumbai for the grand finale on 21st September to win the trophy of the most coveted band in India.

Post Guwahati and Delhi, Sennheiser announced the winner from the west zone basis the on-ground finale held on 31st August at Hard Rock Café, Pune. The brands that were crowned the top 3 bands were- The Family Cheese, Vernon Noronha and Fame The Band. The face off of the bands was graced and judged by the none other than the talented jury – Ashish Manchanda and Uday Benegal. Apart from the performance by the top 3 bands, Pune also witnessed a soulful performance by none other than The Peepal Tree.The Family Cheese turned out to be the crowd favourite and the judge's choice to grab the No. 1 spot. The Family Cheese will now further battle it out in Mumbai for the grand finale on 21st September

The final race of Sennheiser Top 50 zonal battle ended with the on-ground battle held in South on 1st September at The Humming Street Bangalore, where the top 3 finalists from the south- When Chai Met Toast, All the Fat Children and Big Deal battled it out to further compete at the grand finale. The face off of the bands was graced and judged by the none other than the talented jury – Raghu Dixit and Swarathma- popular Indian Folk-Rock band. Apart from the performance by the top 3 bands, Bangalore also witnessed a soulful performance by none other than Vasu Dixit Collective. When Chai Met Toast turned out to be the crowd favorite and the judge's choice to grab the No. 1 spot and will further battle it out in the grand finale to be held in Mumbai.

All this makes Sennheiser Top 50 a perfect platform for Indian bands to showcase their talent and create a place for themselves in the competitive and growing music industry.

The last two editions of Sennheiser Top 50 saw tremendous response and engagement. And this season received an overwhelming response with registration from over 500 bands across all genres - pop, rock, fusion, classic, metal, jazz, and blues.

Mr. Vipin Pungalia, Director, Sennheiser Professional Segment India, commented on Sennheiser-Top50 saying, "We have received an exceptional response this season. All the 4 zonal on-ground battles were beyond thrilling. It was as it is difficult to shortlist top 12 but the real struggle was finalizing the zonal winners as there is so much of talent in our country. To make this a bigger success and support the bands, we received an exceptional response from the audience as well."

Bose Professional Introduces **EdgeMax™ In-Ceiling Premium Loudspeakers with PhaseGuide® Technology**

Combining the superior coverage patterns typical of larger surface-mount loudspeakers with the visually appealing aesthetics of in-ceiling loudspeakers, EdgeMax™ represents an entirely new product category

EdgeMax loudspeakers feature proprietary Bose PhaseGuide® technology, which provides room-filling coverage while improving overall sound quality compared to the performance of conventional ceiling loudspeakers. Designed for mounting near wall boundaries, EdgeMax loudspeakers project high-frequency sound throughout rooms up to 65 feet (20 m) wide using only perimeter mounting locations, and can effectively cover an area that would require up to four conventional conical-coverage models. Thus, EdgeMax loudspeakers can eliminate the need for conventional ceiling speakers mounted in the center of rooms, or surface-mount loudspeakers mounted on walls. And because of their unique design and consistent coverage pattern, EdgeMax loudspeakers enable installers to move efficiently through the installation, creating a great-looking and great-sounding end result. Additionally, EdgeMax loudspeakers produce excellent intelligibility for speech and full-frequency response for music, making it ideal for retail, commercial, industrial, institutional and residential applications.

"The new EdgeMax in-ceiling premium loudspeakers really create a new category of loudspeakers," states Arun Kumar, Divisional Manager, Bose Professional - SAARC "Combining the superior coverage patterns typical of larger surface-mount loudspeakers with the visually appealing aesthetics of in-ceiling loudspeakers – which are preferred by most architects, interior designers and system integrators – EdgeMax loudspeakers can provide superior audio quality and coverage while reducing the number of in-ceiling loudspeakers required, compared to conventional models."

EdgeMax in-ceiling premium loudspeakers are available with two different horizontal coverage patterns. EdgeMax EM90 models provide nominal 90-degree horizontal coverage and are intended for in-ceiling mounting near room corners. EdgeMax EM180 models provide nominal 180-degree horizontal coverage and are intended for in-ceiling mounting near wall boundaries centered along target coverage zones. Both models feature 75-degree asymmetrical vertical coverage, which is optimized for ceiling heights between eight feet and 20 feet.

Key features of EdgeMax in-ceiling premium loudspeakers:

- PhaseGuide technology, which provides unique asymmetrical vertical coverage pattern designed for room-filling sound when mounted in-ceiling near wall boundaries
- 1.3-inch diaphragm compression driver for best-in-class audio quality with superior frequency response and coverage consistency versus typical dome tweeters
- Eight-inch woofer with wall-boundary loading, which provides extended bass impact
- Two-way passive crossover with 8-ohm or 70V/100V transformer taps
- New mounting-clamp system for fast, easy installs
- Magnetically attached grill for quick access to wiring and tap settings
- UL1480 listing for air-handling (plenum) space installation
- Easy installation, saving integrators time in the field

EdgeMax in-ceiling premium loudspeakers will be previewed during the 2017 InfoComm show and are scheduled for fourth-quarter 2017 availability.

For more information, visit http://pro.Bose.com.

CRAFTED TONES, FORGED FOR ROCK

Boss Katana 100 - 100/50/0.5-watt COSM Combo Amp

With five distinct amp "characters" to choose from, support for acoustic-electric guitars, and access to a wide range of customizable effects, the BOSS Katana 100 combo amplifier represents a new generation of flexible amplifiers for practice and performance. A set of familiar controls allow for fast tone shaping, and you can use the BOSS Tone Studio editor software to further customize your amp settings and effects. The Katana 100 is also equipped with a tilt-back stand so you can hear the amp better, and an adjustable Power Control that allows you to achieve cranked-amp tone at lower volume levels. For a does it all amplifier for electric and acoustic-electric guitar, you definitely need to check out the BOSS Katana 100 combo amp.

Five Original Amp Characters, Honed for Rock Playing

Sharpened to perfection by the BOSS engineering team, the Katana-100's five amp characters offer everything from organic vintage tones to modern high-gain sounds. Clean is natural and transparent, while Crunch offers satisfying grit and response. Lead has a wide gain range to suit many styles, from fat, stinging blues solos to fluid legato shredding. With DNA inherited from the Waza amp, Brown delivers refined high-gain tone sought after by the world's greatest rock players. The Acoustic character further enhances the Katana's versatility, providing optimized tone that makes acoustic-electric guitars sound stunningly natural.

Create custom effects BOSS Tone Studio editor software

The Katana 100 supports 55 sweet BOSS effects, and you can load up to 15 of them for instant access. The amp's Booster/Mod, Delay/FX, and Reverb controls give you easy one-knob access to each effects type, with a color-coded button to switch between preset effects. To completely customize your effects and amp settings, connect the Katana 100 to your computer via USB and load up the Tone Studio software. Create your own setup, or download setups created by pro guitarists at the BOSS Tone Central website. Best of all, the Katana 100 can store two custom amp and effects setups for instant recall, effectively making the Katana 100 a versatile two-channel amplifier.

Direct output for silent recording or direct performance

While the Katana 100 offers a Power Control for getting cranked-amp tone at a low volume level, you can achieve truly silent recording by connecting the amp's line output to a line input on your recording device, completely bypassing the speaker. It's also an easy way to connect directly to a PA system to help keep the volume down onstage.

BOSS Katana 100 Combo Amplifier Features:

- Versatile combo amp with five amp voicings, customizable effects, and editor software
- Amp characters include Clean, Crunch, Lead, Brown (derived from the BOSS Waza amp), and Acoustic (for acoustic-electric guitar)
- Can store 15 different effects (three can be used simultaneously), selected from 55 BOSS effects
- Variable Power Control allows you to achieve cranked-amp tone at lower volume levels
- Shape your tone quickly with dedicated Gain, EQ, and Effects controls
- Use the BOSS Tone Studio editor software to customize your effects and amp settings
- Effects Loop allows you to add effects pedals after the preamp section

The PX-560M is the latest edition to CASIO Privia line. Featuring many of the sound design elements of the award winning PX-5S, the PX-560M adds new tones, user-programmable rhythms, built-in speakers, all centered around an amazing, easy-to-use 5.3" Color Touch Interface.

ABOUT THE KEYBOARD:

Introducing the Privia Pro PX-560M Digital Piano, a stage piano unlike any other. From the first look at its striking blue case, you'll know it's different. It boasts some of Casio's most impressive sonic technology, in an easy-to-use instrument that sounds every bit as great as it looks. For the piano player who wants to go deeper, the PX-560M delivers a comprehensive set of features that will take your music further than ever.

TOUCH YOUR MUSIC

Front and center is Casio's new Color Touch Interface. Its bright, 5.3" display is clear and easy to read, and the interface is inspiring yet simple. You'll see familiar graphics to help you select instruments and functions, making exploring the PX-560M fun and easy. You'll find yourself experimenting with new ideas, new sounds, and new ways of creating music.

THE KEYS TO SUCCESS

The PX-560M features Casio's renowned Tri-Sensor Scaled Hammer Action II keyboard, which accurately reproduces the touch and response of a concert grand piano, despite the PX-560M's light overall weight. As on a real concert grand, the keys are heavier in the lower register, and lighter up top. Your fingertips will immediately feel the ebony and ivory textured keys, which not only feel more realistic, but also give your hands a positive grip to keep your playing on point.

THE PIANO

In an instrument like the PX-560M, the all-important piano sound must be as rewarding as the keys themselves. Casio's Multi-Dimensional AiR (Acoustic and Intelligent Resonator) Sound Source delivers some of the best piano sounds you've ever heard. Its Linear Morphing technology creates smooth transitions between the softer and louder sounds. Damper Resonance gives you the deep feeling of the piano's soundboard interacting with the strings. String Resonance models the harmonic relationships between vibrating strings. Hammer Response mimics the time between pressing the key and the hammer striking the strings. Key Off Simulation gives you control of a note's decay by how quickly the key is released. And with a massive 256 notes of polyphony, you won't have to worry about dropped notes, even while all of these incredible details are being recreated. These specifications are impressive, certainly, but what's most important is that they combine to form the perfect and complete experience of playing a 9-foot concert grand piano.

A SOUND DESIGN FOR SOUND DESIGNERS

Under the hood, the PX-560M is not just a highly capable stage piano, but a full-fledged synthesizer. Unlike most other synths, going deep into sound design is as easy as touching the display. The PX-560M features Casio's Hex Layer technology, borrowed from the flagship Privia Pro PX-5S. This means you can create massive splits and layers, with four zones and a total of 14 layers at once. What's more, you can edit these Tones to sculpt them into something new and

all your own. There are three realtime control knobs, as well as a modulation wheel, all of which can be controlling up to two assignable parameters at once. With great-sounding filters, responsive envelopes, and extensive modulation, the PX-560M can be a sonic playground as well as a performance instrument.

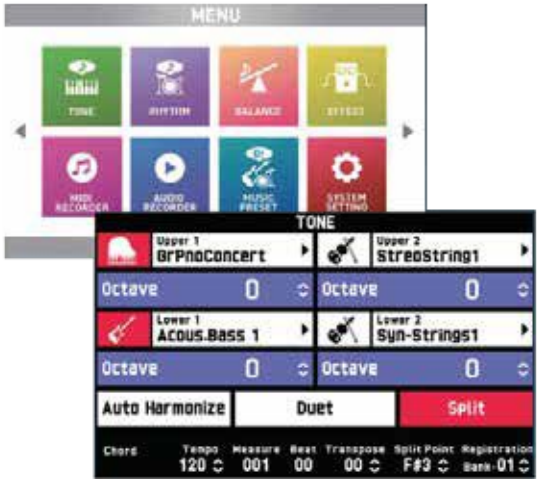
TAKE THE STAGE

The PX-560M is designed to perform, and to make you sound your best. You'll be delighted at how lightweight it is (just over 26 pounds), and how easily you can integrate it into your live setup. Its 1/4" outputs and inputs give you great connectivity for PA systems and multi-keyboard rigs, and its dual pedal inputs can be configured to accept an expression pedal, damper pedal, or footswitches.

HOMEWARD BOUND

In addition to fitting just about any commercially-available keyboard stand, the PX-560M fits neatly in Casio's optional CS-67P wooden stand, making a stylish musical statement in any home. Add the optional SP-33 3-pedal unit to experience realistic soft, sostenuto, and damper pedals, fixed in place for an accurate piano performance. The built-in speaker system has more than enough power to entertain at home. If you connect your favorite music player to its 1/8" stereo audio input, it even becomes a high-quality music dock.

5.3" COLOR TOUCH INTERFACE



BRING THE BAND

Going beyond the traditional definition of a stage piano, the PX-560M includes 550 Tones, covering a huge variety of musical instruments and genres. There are dynamic and expressive guitars, basses, strings, drums, and much more, enhanced by powerful onboard DSP effects. The 220 onboard Rhythms allow multiple instruments to follow your playing, creating a backing band that plays in the style of your choice. In addition to exploring the built-in Rhythms, you can even assemble 30 customized User Rhythms by combining basslines, drum beats, and other elements. You can also create 100 of your own Music Presets, which encompass a Rhythm, Tones, effects, and built-in chord progressions.

A BUILT-IN STUDIO

When the muse speaks, you owe it to yourself to capture your idea. You don't want to miss the chance to record your creation. The PX-560M gives you two ways to make sure your work is preserved. There is a 17-track MIDI recorder with editing features, and a USB audio recorder that creates an audio file directly onto a USB stick. You can create the sounds you want to play, record and edit MIDI songs with them, then add external instruments via the audio inputs, and capture the whole mix to share with the world.

TOOLS FOR SCHOOL

The PX-560M includes features that are especially beneficial for private lessons and music labs. Duet mode splits the keyboard into two equal pitch ranges, letting two people (i.e. teacher and student) play side by side on a single instrument. Classroom mode adds the ability to send each side to an individual audio output, making it compatible with the most popular third party piano lab systems. Two front panel-mounted headphone jacks also make the PX-560M great for lessons or practice.

PLAYS NICE WITH OTHERS

Like all Privias, the PX-560M has a class-compliant USB port which connects to a PC, Mac, or iOS device with no drivers needed. Easily control your favorite music software, without any extra setup.

SHIRREN VARGHESE

takes us through his association with Harman Professional, the products he endorses, his view on technology in music, changes he would like to see in the current scene and more.

You are part of India's first and only boy band. What were the challenges you faced at that point when you first started?

When we first started we were handpicked for the chalk & cheese nature of our voices, which also meant that all of us had a distinct rendition style for any song, so one of the first challenges was to imbibe all our collective styles positively and make that into a single layered unison sound which then went on to become the trademark ABOB, 5 piece harmony sound that we are famous for. The secondary challenge in this was maintaining the balance of a main versus harmony on stage when each one of us rotated for lead parts. That combined with the high octane, choreography with barely any space to breathe did not help either. Having said that, the dull Nadeem-Shravan sound in Bollywood then & the booming wave of fresh Indi-pop that we caught at the right time, helped us catapult to being India's first & still, the only boy band, singing & dancing into people's hearts. Everything else since then has been a mind-blowing experience!

As a musician, how do you see technology playing an important role in making music?

In today's date, I thank God that we have technology. There is a huge evolve in the quality of recordings which was not there earlier. The lack of a super fine capture of that era lent a certain restricted quality to the texture, presentation, arrangement & the sound of music. So it forced musicians towards virtuosity & the emphasis was on performance & performance alone. In contrast to which higher fidelity, multi tracking, layering, fusion of arrangements & sounds etc, has made the music of today unbelievably flexible in terms of producing, so the emphasis is no more on a single take delivery but on a higher production value. This also is a double edged sword as now a bedroom producer with a nagging hook could produce a hit record as much as a veteran chopping it with serious session players, at Yash Raj. Technology has shrunk the whole process of making music professionally onto a laptop, which also means than any idiot with a decent sample bank can produce music which probably will have no shelf life due to the voracious consumption of music in the world today, but for serious musicians who take time out to understand & study how an audio wave form was processed in Analog then & Digital now technology is definitely a boon. 20 years down the line we probably might see only laptop musicians.

If there is something you would like to change in the current Indie scene, what would it be and why?

Music in our country unfortunately is only about Bollywood. The best of the Indie artists have had to bow down to this omnipresent devil, as Bollywood has created this

mindset since the 60's that if your song is not part of a film then it's not good enough. Right from classical exponents like Pandit Ravi Shankar to rock musicians like Vishal Dadlani, they all have dabbled in whatever satiates their soul but the money-spinner is Bollywood. Bollywood also took the best from Indi-pop and converted them. Sonu Nigam, KK, Shaan, Lucky Ali, Adnan Sami & even A Band Of Boys are all examples of it. Everything on television, right from the reality shows to the soap operas, jingles, commercials are all hinged around a ladder to Bollywood. Every musician has to succumb to this archaic script laden, promotional vehicle method called playback to fill the seats of a theatre with a sucking up to the producer in between to boot. This song and dance routine which was again aped from the west in the 60's is still prevalent in our films, forces musicians to write hooky songs with no shelf life, whereas Independent music pursuing self expression is not about pleasing anyone and a window into the soul of the artiste, and that is probably the reason why the songs written by all the Pop artists of the lucky 10 year batch in the 90's, still have so much nostalgia & recall value.

The current Indie scene is also very focused on only how to play in a festival. It takes a lot to write material, which would have enough musicality to stand out amongst the clutter and most importantly be loved by the mass of the country. So I don't understand why is it that most Indie bands write in a language, which is not their native tongue, and make audio / video content which is so eclectic or angsty. The majority of the artistes are either pushing electronica or a live band outfit & writing songs about some ridiculous surreal moment in life & then wondering why they aren't popular. The very word "Pop" is derived from "Popular", so aping the west & calling yourself, "Indie" which was previously "Indi-pop" does not really cut it, if you can't please the majority of your country with your own music. Also a great contributing factor is that television & radio platforms which used to give airplay to songs purely on merit does not exist anymore, so a true mass populace hearing an artist from YouTube & giving him enough gigs to be comfortable on his own music is extremely rare. So to answer your question if there's one thing I'd like to change about the Indie scene is that I'd like to kill Bollywood. Why, because I'd really like to see what R.D. Burman would have been if he was only a pop artist?

Tell us about your association with Harman Professional.

It's been 6 months since my endorsement with Harman Professional and my 2 studios are brimming with Harman products. They say people make the party & this one's getting bigger every year. Right from the much sought after prestigious gig for an artist at the Harman Live Arena, Palm Expo to the supremely wide array of umbrella products they have an association with, Harman Professional India is at the cutting edge of technology and at the top of innovative quality. Personally for me the people at this place, namely Prashant Govindan, Yogesh Nambiar, Ashish Barje, Harish Nair & Pallavi Gupta have been amazingly hands on with all my queries, wants, needs & fancies!

What products have you used and tell us about the unique features.

As we speak, I've unboxed the legacy products of AKG, the C214 & the C451B condenser, which just came in yesterday and tracked both of them for a jingle. The results are superior compared to the Rode NT2, which I've used for a long time. I get to hear brighter hi-mids on my voice now. Also the AKG, D7 with the HT4500 & SR500 is my go to microphone for live gigs & the quality I get from that is unreal. My sound Engineer Nasan Fernandes, from SNL PRO is also extremely impressed with the fidelity and he's flummoxed that he has to do hardly any equalizing on my channel. Plus what's unique about this product is it's extremely low battery consumption. Also the JBL PRX 800 wedges give me a distinct edge when used in different rooms for rehearsals with the band as I have to only recall EQ presets tuned & named in the past from the iPad app for the same & I'm all set to rehearse in my Pune or Mumbai studio on the flick of a button. This is a far easier & correct way to control the boom or feedback that one usually incurs from a 10-12 inch driver due to wrong room reflections in a live band scenario.

How do you think Harman's products help you create better sound?

I'm a big fan of Live Electronica & I'm probably one of the few singers in the country who carries a 20kg custom rig, christened as "Trakelton" (Traktor+Ableton) onto stage letting me control the EQ, f/x, stutter, filter, delay, double delay, filter delay, transpose and pretty much any studio gimmicks that one can think of. This is so, cos my alternative act "The Liquid Bass project" requires me to have vocals in live clubs & arenas where the PA is not designed to handle live vocals. This pretty much forced me to carry my own processing onto stage and not rely on an engineer to control the FOH as most clubs would not be able to afford a sound engineer, or a mixing console of half decent repute & have only DJ's spinning from CDJs. And invariably I'd have to use the Pioneer CDJ 4 channel mixer standardly available at all clubs for dishing out a performance with music and vocals. This need for stringent near studio quality on my vocals has reached an unparalleled quality since Harman Professional India in my life as I'm now rehearsing & gigging in a an environment, where the capture & playback are all top notch compared to the mediocre quality earlier which was filled with mediocre quality & latency issues in the past.

If there is one particular product of theirs that you can swear by, which one would it be and why?

I swear by the AKG D7 cordless along with the SR4500. It's the best in which my voice has sounded over the years compared to any microphone.

Tell us about your upcoming projects

Currently working on a brilliant set up with my live 5 piece band to record, produce & perform Live Bollywood Dance Music. I'm very proud of the musicality of this act as it's something, which I've fine-tuned over the last 2 years with a Traktor midi-synced on an Ableton template, at the core of it. The idea is to have long sets of "verse-chorus-drop" routines with special emphasis on the band playing on top of a skeleton minus tracks such that the full band can slam their parts live without worrying about overlapping frequencies & muddying the mix. This genre demands an intricate production approach as Dance music of any form should move from song to song or track to track harmonically & continuously with key and BPM irregularities maintained. This involves a lot of rehearsals & tracking as the bands parts have to affect a very tight mix live with the track to sound fuller, complete with sub & mid frequencies swinging. That and the servicing of the ad film industry keeps me quite occupied. Also once in a while the acting job also motivates me to leave the comfort of my studio.

Your message to upcoming bands

Find your own sound & follow your heart!

PLAY & WIN

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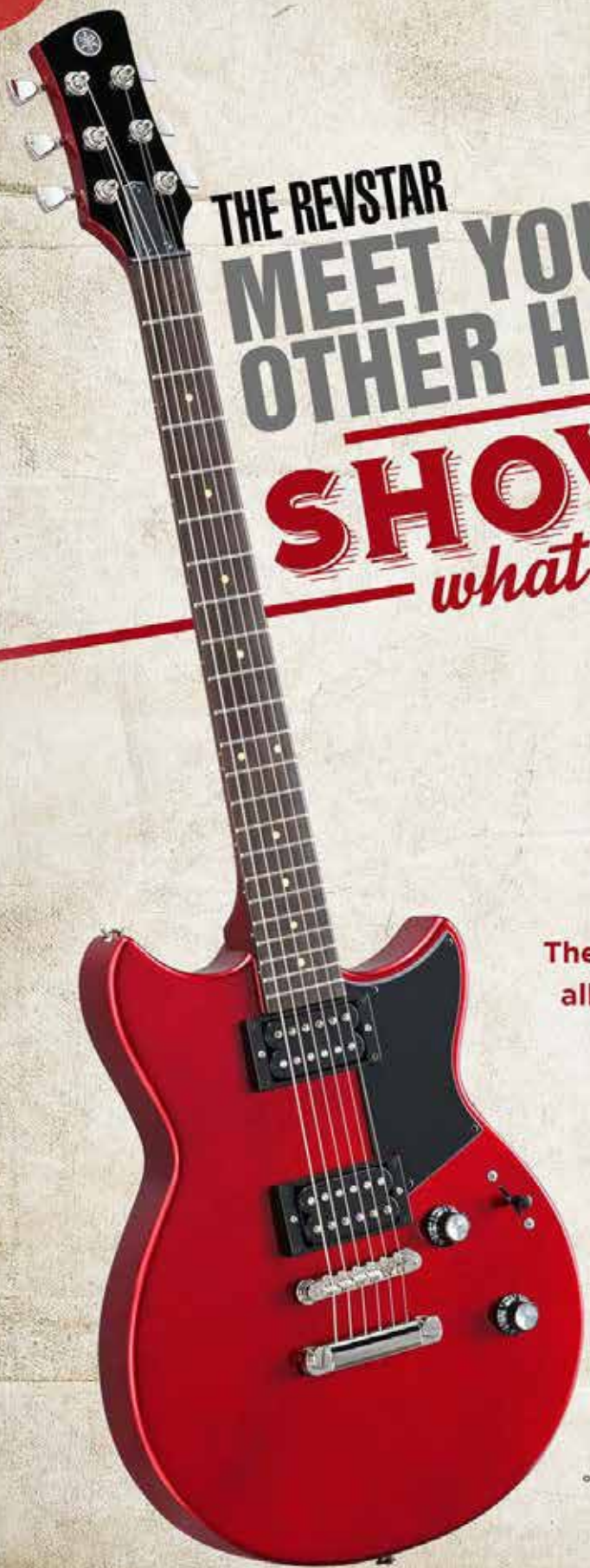

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* Selection of Winners shall be on sole discretion of Yamaha Music India

Dealers at Location: Chennai: SHRUTHI MUSICALS, New Delhi: RAJ MUSICALS, Bangalore: SOUNDGLITZ, Kolkata: MS MUCISIAN's MALL

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